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At mihi plaudo  
ipse domi, simul ac nummos contempler in arca.

—*Hor., Sat. I, li. 66.*

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# CONTENTS.

Ancient Greek Coins. <i>Frank Sherman Benson</i> . . . . .	61
Ancient Greek Theatre Tickets . . . . .	68
The Silver Pieces of Judas in Medieval Traditions. <i>M. F. de Mely</i> (translated from the <i>Revue Numismatique</i> ) . . . . .	69
Ancient Amulets. <i>W. C.</i> . . . . .	74
A South American Quadringentesimal Medal . . . . .	77
An Andean Medal. <i>Samuel Garman</i> . . . . .	80
The U. S. Washington-Lafayette Dollar of 1900. <i>Edmund Janes Cleveland</i> . . . . .	82
The Study of Ancient Monuments aided by Numismatics (as discussed by <i>M. E. Babelon</i> ) . . . . .	83
Another Zongollica Proclamation Piece. <i>Benjamin Betts</i> . . . . .	84
Masonic Medals. <i>W. T. R. Marvin</i> . . . . .	85
The Kaiser's Palestine Medals. <i>L. H. L.</i> . . . . .	86
English Ideas in Farthings. <i>Edmund Janes Cleveland</i> . . . . .	87
A Zodiacal Contorniate . . . . .	88
Destruction of the Dies of 1899 . . . . .	88
OBITUARY:	
Raymond Constantine Serrure . . . . .	89
Daniel Dupuis . . . . .	90
NOTES AND QUERIES:	
Unique Coin of Monaco . . . . .	90
Award of the Bordin Prize . . . . .	90
EDITORIAL:	
Popular Ideas of Coin Values . . . . .	91
The Vettian Picture . . . . .	92



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Ipse domi, simul ac nummos contemplor in arca.  
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## ANCIENT GREEK COINS.

By FRANK SHERMAN BENSON.



HERE are few subjects of research which offer such a variety of interests, and appeal to students of so widely differing tastes, as the coinage of the ancient Greek world. Not alone the professed numismatist, but the artist, the student of ancient Greek geography, history or mythology, the metrologist, each can find in this pursuit many features which will awaken and stimulate a new interest, or form an unexpected and welcome addition to some already acquired special knowledge.

To the numismatist, since the days of Petrarch the first coin collector of whom as such we have record, this branch of the science has always presented peculiar attractions. Here he can study a coin-series which, beginning with the rude bean-shaped productions of a few primitive dies in the earliest days of the invention, gradually improved in fabric and style, and expanded in scope and extent, until at last throughout the whole of the known world its varied and beautiful issues formed for centuries the only recognized medium of exchange.

Before the art-lover there is unfolded a succession of original bas-reliefs, which limited indeed by size and shape, yet reflect most clearly the salient characteristics of the great contemporary schools of sculpture and painting, and display with a completeness possible in no other branch of art each subtle gradation, as the artistic Greek temperament ceaselessly strove for improvement in the visible expression of the beautiful. First come the rude forms of

the archaic period ; then the stern, strong simplicity of the transitional age ; next the matchless grace and elaboration of ornament to be found in the periods of finest art ; and lastly the gradual but too evident weakness and debasement of the decline.

The student of geography finds that each Greek city small or great had its own mint, from which during its career of independent life there was issued an appropriate and characteristic coinage, the survival of which gives a touch of reality to what had otherwise perhaps been an empty name.

So too the historian of ancient days can discover in the study of issues struck by cities, kings or nations, some at irregular intervals, some during long centuries of existence, evidence supplementing or confirming statements which might, except for such corroboration, have seemed doubtful or incredible.

The lover of mythology can add to his knowledge of ancient cults from this rich storehouse of local myths and legends, which are here and in many cases here alone displayed, clearly or with an obscurity which but encourages enthusiastic investigation.

The metrologist can trace the routes of transmission of the early weight-standards from their common birthplace Babylon ; the so-called heavy standard by way of Phoenicia to Aigina and southern Europe ; the light standard through Ionia and Samos to Euboea, Corinth and Athens ; the intermediate standards by way of Phrygia into Thrace and Macedon. And he can engage in the interesting if complex task of investigating the causes of variation in these original standards as well as in those which prevailed at later periods, and of striving to reconcile with one another their manifold differences and the deteriorations peculiar to each.

On this most beautiful and instructive theme I propose, with the kind permission of the editors of the *American Journal of Numismatics*, to write a series of papers accompanied by plates of such specimens in my collection of ancient Greek silver coins<sup>1</sup> as may seem to best illustrate the artistic and historical aspects. These articles will be addressed especially to such readers of the magazine as in their devotion to other branches have lacked the leisure or the opportunity to occupy themselves with the Greek series. Those on the contrary whose studies have taken this direction will doubtless find much that is already familiar, more particularly in the case of the better-known specimens ; but such will be the first to admit that original work is difficult in a field to which such experts in numismatics and archaeology as Messrs. Imhoof-Blumer, Head, P. Gardner, Poole, A. J. Evans, Six, and others of little less celebrity, have devoted years of patient study and brilliant investi-

<sup>1</sup> For the benefit of such readers as may wish to see the originals of coins figured on these plates, I shall add that about eight hundred specimens from my collection, systematically arranged and carefully labeled,

have been and probably will be on exhibition for the greater part of each year in the Museum of the Brooklyn Institute of Arts and Sciences, where they may be studied to great advantage.



gation. My great and constant indebtedness to their valuable and interesting writings must be here frankly confessed, as it will often be impossible to make such acknowledgment in the articles themselves.

Since in these papers it is intended to give a general and comprehensive view of the subject, examples have been chosen for the plates especially to this end, so that rare and common coins may chance to appear side by side; although naturally preference is given to rarities, as possessing greater interest for the expert. In all cases the specimens are in the highest attainable state of preservation, and of established genuineness.

Before entering upon the special descriptions which are to form a large part of these articles, I have thought best for the clearer comprehension of the various points considered, to give as briefly as possible a general sketch of the rise and progress of the art of coinage during the seven centuries before the Christian era.

After many vain attempts to reconcile conflicting authorities on the question, it is now generally agreed that to the Lydians belongs the credit for this most valuable invention, without which commerce could hardly have advanced beyond its primitive stage. In the commercial dealings of this progressive and prosperous nation the medium of exchange had long been electrum, a natural alloy found in the river-beds of Lydia, and containing about three parts of gold to one of silver. Its hardness caused this metal to be in slight demand for the arts and manufactures, but made it especially suitable for use in the process of barter. The lumps of electrum circulating as they did by the slow and clumsy method of weighing, were for convenience cast into small, symmetrical, oval ingots. About the commencement of the seventh century B. C., the idea occurred to some official to impress on these a recognized stamp of authority, which should give by inference the nation's guarantee of weight and fineness. Their true value now being established, these pieces of metal could pass from hand to hand not by weight but by count, and they thus became coins in the true acceptation of the term.

Soon after the time that this simple but far-reaching evolution had taken place in Asia, Pheidon king of Argos introduced the invention to his countrymen the Greeks by striking, on the island of Aigina (probably in the sanctuary of Aphrodite, the protecting deity of commerce), the first silver coins, which bore the figure of a tortoise.

These early coins are very rude, having on the obverse alone a device or type, while on the reverse is the deep irregular indentation caused by the point of the punch, which under repeated blows of the hammer forced the blank down upon the die until the figured design was clearly defined. Naturally the presence of such a punch-mark is evidence of great antiquity, as the inventive and beauty-loving genius of the Greeks did not long rest content

with this stage, but soon began to engrave dies for imprinting a type on each side of the coin; although for several centuries the reverse die, that on the punch, retained traces of its origin and purpose in the incuse square, which impressing at the first blow the blank, served to hold it firmly in place during the successive strokes. A development of the early punch-mark is seen in the so-called incuse coinage of Magna Graecia, which will be discussed in the paper on Italy.

From these two centres, Asiatic and European, this useful invention spread rapidly along the lines of travel followed on sea and land by the adventurous Phoenician traders, until by the beginning of the fifth century, mints were in active operation in a large proportion of the autonomous cities with which Greek colonial enterprise or refusal, at any sacrifice, to accept the over-lordship of an Asiatic despot, had studded the shores and islands of the Mediterranean. Kings too of such states as Macedon and Persia issued coins for use in their dominions.

This right to an independent coinage was highly prized and jealously guarded by all free cities, whether large and powerful or possessing only a handful of citizens and ruling over but a few acres; and the copious issues from their numerous mints continued until the time of Alexander the Great, who speedily converted the vast hordes of treasure acquired by his successive conquests into a uniform currency, which soon superseded the local coinages, and bore to the furthest confines of the known world the effigies of his patron divinities Zeus and Herakles. It has been well said that if we had no other evidence of the victorious career of Alexander, we could infer the great extent of his dominions from the innumerable and widely diffused examples of his coinage which have survived to our day. In the same way the dissensions and divisions after his death could be deduced from the many fresh varieties of type characterizing the Greek issues whose style and fabric show them to be immediately posterior to the Alexandrine period. Each of Alexander's generals, who in the disintegration of his leader's vast empire appropriated a share and established an independent kingdom, at once issued a coinage of his own, with types peculiar to himself and his subjects.

Meanwhile in the west, tyrants and free cities continued to strike coins in their separate mints, and even in Asia an occasional civic issue is met with, until Rome's gradual but irresistible absorption of all independent life, of cities and kingdoms alike, terminated usually at once all local coinages; so that with the exception of the copious bronze issues sanctioned by the conquerors, the distinctively Greek series comes to an end shortly before the opening of the Christian era.

In that standard work, the only one embracing the entire subject, Dr. Head's "*Historia Numorum*," the value and importance of which cannot be too greatly extolled, this period of seven centuries has been divided, accord-

ing to artistic and historical affiliations, into six sub-periods; which arrangement has been adopted for these papers, as seeming the most natural and logical of the various divisions of this kind. Since frequent reference must be made to this classification, it is here given in full, with brief allusions to the striking events and artistic characteristics of each period.

I. B. C. 700-480. *Period of Archaic Art.* From the invention of coinage to the Persian wars. Rule of the despots, and gradual development of democratic institutions into the independent cities which composed the Hellenic world. Its artistic features are extreme rudeness in detail and stiffness in form and feature.

II. B. C. 480-415. *Period of Transitional Art.* From the Persian wars to the Athenian siege of Syracuse. Settled predominance of the democracy in Hellas and the west, and establishment of the Athenian supremacy. Coins, feeling the impulse of growth in all other branches of art, become more refined and delicate, while the technical skill shown is far greater.

III. B. C. 415-336. *Period of Finest Art.* From the siege of Syracuse to the accession of Alexander the Great. Rule of Sparta, hegemony of Thebes, and conquests of Philip; in the west, the Dionysian dynasty and Timoleon. Dr. Head says "During this period the art of engraving coins reached the highest point of excellence which it has ever attained, either in ancient or modern times. The types are characterized by intensity of action, perfect symmetry of proportion, elegance of composition, finish of execution, and richness of ornamentation."

IV. B. C. 336-280. *Period of later Fine Art.* From the accession of Alexander to the death of Lysimachos. Conquests of Alexander, and division of his empire into separate kingdoms ruled by his generals; in Sicily, Agathokles. Coins are remarkable for the beauty and expression of the portrait heads, which now begin to replace the deities.

V. B. C. 280-146. *Period of the Decline of Art.* From the death of Lysimachos to the Roman conquest of Greece. Contests of the kings; Achaian League in Greece; in Sicily, Hieron; in Italy, Pyrrhos and the Hannibalic war; everywhere the gradual destruction by Rome of all independence. Regal coins predominate, showing marked degradation in style.

VI. B. C. 146-00. *Period of continued Decline in Art.* From the Roman conquest to the beginning of the Christian era. The Greek world becomes a collection of Roman provinces. Its coinage continues to show increasing debasement in art and fabric.

The most interesting feature of this coinage, that in fact in which it surpasses all others, is the variety and peculiar appropriateness of the types; by which are meant the devices which impressed upon the coins distinguish

them as belonging to the city, king or nation by whose authority they were issued.

It is now generally accepted since the able discussions of the question by Professors Curtius and P. Gardner, that the early coin-types were strictly religious in character, with the evident intention of as it were appealing to the gods to guarantee a coin's purity of metal and accuracy of weight, thereby insuring its general and unquestioned circulation. It is probable too that as in the case of Pheidon, the first mints were set up in the sacred temple precincts, which in a state of general insecurity the deeply religious nature of the Greeks kept inviolable, and where consequently treasure of all kinds would be stored for safe keeping. The priests therefore controlled the first mints, but soon the independent cities and later the kings established minting places of their own, without however daring to make any change in the religious character of the coinage as shown in its types.

It was as a rule some local deity whose guarantee the city or nation thus invoked as by a solemn oath. Nor was such chosen at random, but would be one indisputably appropriate by reason of long and special association with the spot. The type would then take the form of some recognized symbol of this divinity, such as a tortoise for the Aphrodite of Aigina, a tripod for the Apollo of Kroton, an eagle for the Zeus of Akragas. At a later and more advanced period, that subsequent to the Persian wars, while such symbols still remain in constant use, we find more frequently the head or the entire figure of the god or goddess; Pallas Athene at Athens, Corinth, or Thourioi; Apollo at Katana, Amhipolis, or Klazomenai; Zeus and Hera at Elis; Poseidon at Poseidonia, or Priansos; Hermes at Ainos; Persephone at Syracuse; Dionysos at Naxos; together with many lesser divinities, actually or symbolically portrayed; river-gods at Gela or Selinous; nymphs at Syracuse, Terina, Himera or Larisa; local heroes at Taras, Syracuse, or Lokroi Opountioi. An apparent exception, the so-called agonistic type, wherein is symbolized by Nike-crowned quadriga or racehorse, some victory in the Olympic or one of the other great games, is really religious; all of these contests partaking of the nature of solemn festivals held in honor of the tutelary god.

Such, rude at first but as time advanced idealized and refined into the most beautiful specimens of numismatic art, the types continued until after the reign of Alexander the Great; who in spite of his great conquests and greater schemes, his belief in his descent from Zeus Ammon, and his assumption of divine honors, still did not venture to alter this religious characteristic of the types, and seemed to take pride in showing on his coinage the dedication of his life and ambitions to Zeus and Herakles. After his death however all this is changed. His followers, after the division of his kingdom among them, looking back upon his magnificent achievements, felt more and



more inclined to regard such unbroken success as of divine origin, and carried his worship still further, giving him a recognized position in the Greek Pantheon, and placing on their own coin-issues the head of their leader deified as Zeus Ammon.

Soon the next step was taken, and the obverses of coins struck from this time onward show the heads of victorious kings and their queens, thus forming a gallery of authentic contemporary portraits; while the gods are impiously relegated, in the general diffusion of religious disbelief, to the less honorable reverse sides.

Of this character, with varied changes in royal effigies or in the emblems of religious cults, were the prevailing types during the remainder of the period of Greek coinage.

A word must be said as to the inscriptions, which apart from their epigraphic interest, give to coins the greatest importance from one point of view of art, determining as they do with few exceptions simply and finally the exact place of production of each coin. It is owing to this circumstance that coins are of far higher value than any other class of ancient remains, such as sculpture whether in the round or relief, terra-cotta vases, or gems, in the task of differentiating clearly the various characteristics and peculiarities of local schools of art; a study which until the scientific classification of coins, had always been attended by unavoidable uncertainties and irreconcilable contradictions. On the earliest coins there is either no inscription or else this takes the simple form of the initial letter of the city or state,  $\tau$  for Teos,  $\theta$  for Thebes. Next appear abbreviations of the name,  $\alpha\iota\gamma\iota$  for Aigina,  $\alpha\theta\epsilon$  for Athens,  $\varsigma\upsilon\pi\alpha$  for Syracuse. Later, when the full name of the city is given, the inscription except in a few instances takes the form of the genitive plural of the name of the inhabitants,  $\varsigma\upsilon\pi\alpha\kappa\omicron\varsigma\iota\omicron\upsilon\kappa$  for Syracuse,  $\alpha\beta\delta\eta\pi\iota\tau\epsilon\omicron\upsilon$  for Abdera; and in the regal series the genitive of the king's name,  $\alpha\lambda\epsilon\epsilon\alpha\kappa\alpha\delta\omicron\upsilon$  for Alexander; or with the royal title prefixed,  $\beta\alpha\varsigma\iota\lambda\epsilon\omega\varsigma$   $\lambda\upsilon\varsigma\iota\mu\alpha\chi\omicron\upsilon$  for Lysimachos. During the final period the inscription becomes more elaborate, setting forth in addition the divine titles of the ruler.

Other interesting features to be found in this coinage, such as symbols, by which are meant smaller designs accompanying the main device or type, artists' signatures, magistrates' names, and alliance coins, will be considered as examples appear.

For the information of those to whom this subject is entirely new I must state briefly the denominations of this series of coins. There were two systems in use. In one, slightly the earlier, the standard of value was as its name implies, the stater, a coin varying in weight, according to the weight-standard locally followed, from 194 down to 112 grains.<sup>1</sup> The distater was double this weight; while the divisions of the stater were the half-stater, the

<sup>1</sup> For the sake of a modern comparison we may take the American fifty-cent piece, weighing about 193 grains.

third, the sixth, and the twelfth; the latter weighing from 16 to 10 grains. In the other system the standard, corresponding to the stater in weight and size, was the didrachm, the multiples of which were the tetradrachm, the dekadrachm, and the dodekadrachm; while its fractional parts were the drachm, tetrobol, triobol, diobol, and obol, a piece in size and weight similar to the twelfth-stater. The reasons which determined a city's adoption of one rather than the other of these systems have never been fully explained; various elements, such as racial affinities, colonial traditions, and commercial alliances must all have been influential in differing degrees. There appears also to have existed a certain amount of confusion in the local use of these terms, which in some places were apparently interchangeable, while in others the stater corresponded to the tetradrachm, which was the standard. But these are the few exceptions, and the custom was as above described.

The order of the proposed articles will be in accordance with the arrangement of my collection, being that introduced by Eckhel and followed in the "Historia Numorum" as well as in most public and private cabinets. In this system first are grouped coins of countries at the western extremity of the Mediterranean, next those of its northern coasts extending to and including Asia, and lastly those along the southern shore of this great inland sea, until its western end is again reached. The Greek coinage of Spain and Gaul being of comparatively slight importance, my initial paper will be devoted to Italy, and we shall now proceed to examine some coins of Magna Graecia, as was termed that portion of the Latin peninsula, which colonized by the Greeks early became an important factor in Hellenic progress and culture.

[To be continued.]

### ANCIENT GREEK THEATRE TICKETS.

SOME interesting little plates of copper, bearing letters of the Greek alphabet from A to Ω, sometimes in groups of two of the same letter, and more rarely with three — evidently of great antiquity — have been shown by *Svoronos*, the eminent numismatist and archaeologist of Athens, to be, not improbably, theatre tickets; he believes, as we understand him, that they indicated the sections of the floor to which the holder was to repair, when the Dionysiac theatre (built by Lycurgus 338–326 B. C.) was to serve as a meeting-place for the "tribes" of Athens, and especially when that building was used for a voting-place for the people.

As the theatre was divided into three parts or "zones" by *diazomata*, these copper plates showed by the fact that they bore one, two, or three letters, the zone to which the bearer should betake himself — each side of the first zone being denoted by a single letter, and so throughout. The zones were again divided by radii into wedges, *cunei* — and then lettered again in sequence. Thus the advantage of a reserved seat for theatrical performances may be said to date from a very remote antiquity.

## THE SILVER PIECES OF JUDAS IN MEDIEVAL TRADITIONS.

M. F. DE MELY contributes to a recent number of the *Revue Numismatique*, of Paris,<sup>1</sup> an interesting paper on certain coins preserved in European churches in medieval times, which purported to be a portion of the "thirty pieces of silver" paid to the traitor Judas by the Jewish priesthood as the price he was to receive for the betrayal of the Saviour. This has been somewhat freely translated for the *Journal*, and is given below. It seems unnecessary to insert the various references to authorities cited by M. de Mely, which he adds to his paper in the *Revue*.

AMONG the spoils of the orient which pious pilgrims returning from the Holy Land deposited in the most prominent churches of the West, appear numerous medals which had an important place not only among their treasures, but which were cherished among their most sacred relics. Only a few of these have come down to our time; their commercial value soon caused them to disappear, yet traces of them linger in the inventories of church property; historians occasionally mention them, and in many cases engravings have preserved the devices they bore. It will be interesting therefore to compare some of the accounts of these pieces, which have been scattered so widely one from another, — especially as the descriptions are also dispersed in various works.

I have lately examined a Byzantine medal, brought from Constantinople in 1208 by Thomas de Walcourt. It closed a phial said to contain some of the Holy Blood, in the Abbey of Liessies. We must also mention a piece bearing the image of the Blessed Virgin, which is catalogued among the relics belonging in 1540 to the chapel of St. Wenceslas in Prague. This also was certainly a Byzantine medal, and the type of its reverse shows it was designed for pious purposes. We probably shall never know what were the coins brought to Corbie by Robert de Clari, mentioned by Bonnefons, nor what was the money preserved at Milan, which is said to have consisted of the pieces of gold brought by the Magi to the Infant Jesus, struck, as the apocryphal Gospels teach us, by Terah, the father of Abraham, later given by Joseph to the royal treasurer of Sheba, when he went thither to purchase spices with which to embalm his father Jacob, and brought at last to Solomon by the Queen of Sheba.

But we also find among these relics ordinary coins, both ancient and medieval, which were once in circulation. Such, for example, was the piece fastened on the head of St. John of Amiens, which was a medal of Antoninus Caracalla; such also was that of Marguerite of Constantinople, bearing a double-headed eagle, which Dehaisnes has described in his "Documents."

In the latter class we must place the sixteen pieces of "Judas money" which we find mentioned in the inventories of the middle ages, and which

<sup>1</sup> Quatrième Série — Tome Troisième, 500.

hold a place among the relics pertaining to the Passion of our Lord. It is unfortunate that we know so little of their history. Except so far as the pieces are concerned which were preserved in the Church of the Holy Cross at Florence, and in those at Puy and Sens, we are ignorant of the date when they reached Europe, and of the names of those who brought them. We should now have no knowledge of the place of their origin or the period when they were struck, if a certain connection had not been established between them and the two pieces which have come down to our time.

The coin possessed by the nuns of the Order of the Visitation at Aix is mentioned only by Collin de Plancy. I have been unable to discover an allusion to it in any other work.

Florence had two of the pieces. One was in the Church of the Annunciation; of this Richa says: "There is here one of the denarii of Judas, similar to that in the Church of the Holy Cross." If we consult the Catalogue of Relics in the latter church, we read: "Gift of Cosmo, father of his country, a reliquary containing bones of Sts. Cosma and Damian, together with a coin which the said Cosmo obtained from the Greek Patriarch when present at the Council in Florence, and which is said to be one of the thirty pieces of silver of the traitor Judas; but concerning this we suspend judgment, since the coin is neither Hebrew nor Roman."

Rayssius contents himself by merely mentioning, without description, a penny of Judas in the Abbey of Heverlé, near Louvain: "The Celestine fathers of Heverlé near Louvain, have one of the thirty pieces of silver for which our Saviour Jesus Christ was sold by the perfidious traitor Judas Iscariot."

But Sanderus is more explicit; he says: "Among other relics two coins are shown here. One is from the number of those for which our Saviour was sold, of the size of a 'bacio,' says Abraham Golnitz, but the weight of half an 'imperial,' but I say, the weight of fifteen Belgian 'ases.' On one side is a human head, on the other a flower, with the epigraph  $\text{POΔION}$  perhaps because such money struck in silver on the island of Rhodes was in daily and commercial use at Jerusalem.  $\text{POΔOΞ}$  is the name of the island among the Greeks and also signifies a rose."

We labor under no uncertainty when we speak of the denier at Malta. Budeus gives particulars which enable us to identify the pieces which in his time were held to be the money of Judas. They were coins of Rhodes, and such were also the coins in the Church of the Holy Cross of Jerusalem at Rome (which still exist), those of St. John of the Lateran and the Temple at Paris, of the Knights of Malta and of Oviedo, of which Budeus and Antonio Augustin have given us engravings and which Morand describes.

<sup>1</sup> The translator has been unable to identify the *as* was perhaps a farthing. medieval coins to which allusion is here made; the



We find in Barclay V. Head's "Historia Numorum" the materials needed to identify these pieces; and since he shows us that the head of the Colossus of Rhodes without rays, having a rose on the reverse but no inscription, dates from B. C. 400 to 304, while the pieces with radiant head, and on the reverse a rose surmounted by pearls (or dots) below the legend ΡΟΔΙΟΝ, range from B. C. 304 to 168, we are able to say that the penny of Judas which belonged to the Knights of Malta, and was engraved by Budeus, was struck at Rhodes between the years 400 and 304 before the Christian era.

This coin at Malta was well known about the close of the sixteenth century. Antoine Cressin, who, as Prior of the Order from 1556 to 1584, held it in charge, had established the custom of distributing impressions of this coin taken in wax, and plated with a thin leaf of silver or gold, which he disposed of to pilgrims, who carried them about their person.

Yepes, in his "General Chronicles of the Order of Saint Benedict," cites a reference to one of these Judas pennies in an inventory of the Abbey of Montserrat, in Catalonia: "The most prominent relics are a small piece of the purple robe with which the soldiers in mockery vested the Son of God, a piece of the white robe which Herod caused to be given Him as a fool, one of the pieces of money presented to the traitor Judas as the price of his treason, a point of the crown of thorns, etc."

Morales, in his visit to the *Camara Santa* of Oviedo, found one of these Judas pieces among its relics; he seems to have had but little faith in it, for he says:—"And a denarius, one of those for which our Redeemer was sold, but which has nothing about it worthy of description here; its general appearance is like that of money in circulation in various places; it is of uncertain origin, and has little to support its claim, for the Jews at no time had a coinage except that of their Roman masters, which circulated among them. This is shown by the answer to the Saviour's question, 'Whose is this image?' 'Caesar's.' . . . These relics have nothing but the testimony of tradition and antiquity to sustain them." He adds that the pieces of Judas which he has seen are only coins of Rhodes, similar to those engraved in Antonio Augustin's "Dialogues on Medals."

We have already mentioned the Judas piece at Malta, and of the two Judas pennies at Paris, one belonged to a commandery of the Knights of Malta in that city, and was preserved in the Church of St. John Lateran. Naturally this piece was very similar to that at Malta. Budeus gives an engraving, and describes it thus:—"As to the thirty pieces of silver, the price offered by the Jews, for which that most wicked Judas undertook to carry out his treachery, I judge they were not thirty denarii (pennies), because I find them always called silver pieces, nowhere denarii,—that is, in Greek, *argyria*, not *denaria*. I know that, to-day, in the Church of St. John Lateran

1 "Comme à un fol," alluding to the revels of folly, recently described in the *Journal*. — ED.

in Paris, there is shown a silver piece which is said to be one of those thirty which Judas threw down in the Temple, having a different device from the Roman denarii; for it bears the effigy of a man, not in profile and showing the cheek, as is usual on Roman coins, but the whole face, turned to the front (i. e. facing), and on the reverse a flower, with nothing to show whence it came."

As to the piece preserved by the "Temple" at Paris, this was, according to Morand, "A coin of Rhodes, with the head of the Colossus, and on the reverse a rose and a thunder-bolt, a  $\Delta$  the mark of the coiner, and the word  $\text{POΔION.}$ "

From the list of gifts presented to the Church of Notre Dame, at Puy, Otto de Gissey cites the following:—"One of the thirty pieces of money for which our Lord was sold, left to the ancestors of the barony of Agrain by a virtuous lady of that family, which piece she had received from her son, who was in the service of the Grand Turk, and which had a great value as a solace for women in the perils of child-birth."

At Rome the piece belonging to the Church of the Holy Cross of Jerusalem is the only one of these Rhodian coins still regarded as a sacred relic, which has come down to our time. This is preserved in a little reliquary of the fifteenth century, the gift of Cardinal Carvajal. It is a well-known fact that there were two cardinals who bore the name of Carvajal, and in connection with their title that of the Church of the Holy Cross—Giovanni, who died in 1469, and Bernardin, who died in 1523, Cardinal Bishop of Ostia; and as Besozzi, in his history of this Church of the Holy Cross, has nothing to say of the penny otherwise than that it was among the sacred relics belonging to that church, we can hardly hesitate to attribute the gift to Cardinal Bernardin, who was a distinguished benefactor of this parish, and who, in spite of the fact of his new dignities as Cardinal, transferred himself to the Church at Tusculum in 1507, to Palestrina in 1508, to Sabine in 1509, and to Ostia in 1521, yet throughout his life preserved the title of Cardinal of the Church of the Holy Cross. But, if he presented this relic, it was presumably while he was the actual incumbent of that basilica, probably from 1495, the year he left Carthage, until 1507, the year of his transfer to Tusculum; and there is nothing about the little monument which conflicts with this theory. As to the piece itself, the head on the obverse is radiated, and the reverse has the word  $\text{POΔION.}$

Passing to the piece once belonging to the Order of the Visitation—"the penny of St. Dennis"—we know it only by the passage in Collin de Plancy's "Dictionary of Relics," Vol. II, p. 84. Felibien, in his History of the Abbey, makes no mention of it.

The Judas piece in the Cathedral at Sens is still held as a treasure. We cannot do better than copy from the work of M. l'Abbe Chartraire, "Inven-

tory of the Treasures of the Primatial Church at Sens," the description of the medal which interests us. It is thus catalogued in the inventory of 1464 : "A little coffer of silver, not gilded, in which is one of the thirty pieces for which our Lord was sold, inclosed in a square box of silver, . . . the said box with its contents was the gift of Mme. de la Borde" (probably, says M. Mely in a note, Isabelle of Savoy, mother of the Archbishop of Sens at that period). M. Chartraire adds that the piece in question was a coin of the Sultan Khalil (1290-1293). It is a clipped silver dirhem, having on the obverse the legend "There is no God but God ; Mohammed is the prophet of God, who has sent him with His guidance and the true faith, which shall triumph over every other religion." (Koran, ix : 33.) On the reverse, "The Sultan Malek el Achraf, Salah ad din, the sustainer of the Mohammedan faith, the reviver of the Abbaside dynasty, Khalil, the son of Kalaoun."

According to Sauval, the Judas piece at Vincennes was also a coin of Rhodes. He says : "The money of Judas which they show at Vincennes, at the Church of St. John Lateran and at the Temple, Paris,—or rather the silver pieces among the treasures of the Temple, St. John Lateran, and Vincennes,—were certainly struck at Rhodes ; but as to their being the very pieces which the unhappy Judas received as a reward for his betrayal, that is a fanciful tale, the origin of which is unknown."

There still remains a Judas piece which formerly belonged to some church, but whose whereabouts is now unknown ; yet its identification is nevertheless absolutely certain. It is a coin of Syracuse, described in the Catalogue of Greek Coins, by M. Feuardent, in 1862, under No. 1769 : "Octodrachm of Syracuse, encased in a circle of gold, considered to be a relic, with the words, in Gothic characters, '*Quia precium sanguinis est*,'" (Because it is the price of blood). M. Adrien Blanchet would like me to regard this as an amulet piece ; but the legend, which is the closing portion of the verse in the Gospel of St. Matthew alluding to the thirty pieces of silver which Judas brought back and threw upon the Temple floor, "*Non licet mittere in Corbonam, quia pretium sanguinis est*" (It is not lawful to put them into the treasury, because it is the price of blood,—St. Matt. xxvii : 6), does not permit the least doubt as to the identification which we propose. Unfortunately M. Feuardent does not know who purchased the piece, and up to the present time we have been unable to find any further trace of it.

These are the sixteen pieces which, in medieval times, were regarded as being a part of the price of blood, received by Judas. In summing up the various coins described in this paper, we are able to classify them thus :—The one at Aix, the two pieces at Florence, and those at Montserrat, at Puy and at St. Dennis, are unknown coins. Those of Heverlé, of Malta, of Oviedo, the two at Paris, the two at Rome, and that at Vincennes, are coins of Rhodes, with or without rays, and with or without the legend ΠΟΔΙΟΝ.

(M. Mely makes the happy suggestion in a note that the selection of the coins of Rhodes may perhaps be explained by the resemblance of the name of the island to that of the Tetrarch Herod.) The piece at Sens is an Arab coin. Finally we have a coin of Syracuse, the ownership of which is unknown.

#### ANCIENT AMULETS.

THE use of medallic amulets in the middle ages as a protection against danger of every kind is well known. The traveller bore one to protect himself against thieves and robbers; the soldier as a safeguard in battle; the religious devotee to shield himself against sickness or the assaults of spiritual foes; and the mother concealed one in the garments of her child to avert the malefic influences to which it might be exposed. The more abstruse the emblems borne upon the medal, the more potent the charm. The alchemist was induced to draw his mystic devices, adorned with symbols of the planets and occult figures, and these were placed upon medals which were sold to the multitude, whose respect for, or dread of, his wondrous power made a ready market for the piece; and the wandering friar found a warmer welcome if he could supply the superstitious cottager with a medal which would protect his crops from drought, or his cattle from disease by the motto engraved upon it, or the intercession of the saint whose image it bore.

The designs on these pieces have been frequently discussed, and their origin traced to a remote antiquity. Many examples of their mysterious power are given in monastic legends. The coins attributed to St. Helena, the mother of Constantine, were considered to be specially efficacious against epilepsy, and when one of these could not be obtained, a coin which bore a cross was an acceptable substitute. Some have thought that the contorniates were really amulets, intended to bring good luck to one party or group of contestants in the amphitheatre, and corresponding damage to their opponents.


The word seems to have an oriental origin. Pliny mentions the *amuletum* as used in his time, though its source was unknown. Among the Egyptians it was common to wear a necklace composed of oblong tablets which bore an eye from which fell drops of water, possibly rays, proceeding downward to the edge; and not many years ago an enterprising jeweller revived the fashion and struck "oudjahs," as they were called, which copied the ancient device of thirty centuries or more ago. The Greeks had their *phylacteria*,—the word conveying the idea of guardianship. Not very long ago Father Delattre is reported to have found at Carthage an ancient medal, doubtless an amulet, which bore upon the obverse an angel on horseback, facing to the left, with a halo about his head and holding a cross in his right



hand; "at the sign of triumph" a demon is put to flight; the foul fiend has the face of a man, his head surmounted by four points, possibly horns, and his arms hang powerless by his side; the legend or inscription is

+ΦΕΥΓΕ ΜΕΜΙCΙΜΕΝΙ ΔΙΟΚΙ CΕ Ο ΑΓΓΕΛΟC ΑΡ[ΧΑΦ]

—which is translated: Flee, detested one! The angel Archaph is pursuing thee. On the reverse in the field above is the bust of Christ, facing, with halo, between two angels standing, also facing, and with outstretched wings. Below is seen Solomon on horseback, galloping to the right; the Jewish king is armed with a lance, with which he is piercing a demon in human form who lies helpless upon the ground. The epigraph is

+CΦΡΑΓΙC CΟΛΟΜΟΥΝΟC ΒΟΗΘΙ Ι VV Α  ΝΟ

Translated: "Seal of Solomon protect"—the last words illegible. The mighty rule of Solomon over the powers of darkness is the theme of many an Arabian tale.

In 1876 a curious oblong plate of lead was found in an amphora exhumed on the Quirinal at Rome. The plate had been tightly rolled up and deposited with the ashes of an incinerated body. It bore an inscription addressed to "the holy angels and holy names," begging them to incapacitate a certain charioteer of the Roman circus, Eucherius by name, so as to prevent him from winning certain races about to be held. A large part of the plate is filled with rude sketches of objects with asses' heads, sometimes combined with serpents, and magical words often repeated, which have not been explained, with others recognized as anagrams of one of the epithets of Osiris, judge of the dead. It was probably of Gnostic origin, and dates from about A. D. 300. It was apparently engraved, but of the same general class with the medallion amulets above mentioned.

In the Year-book of the "Vereins von Alterthumsfreunden im Rheinlande," Vol. 103, pp. 123-153, is a valuable paper by Max Siebourg on Ancient Amulets, in which he discusses at some length a singular one found at Gellep in January, 1897. This was a square piece of very thin gold, or gold-leaf, with an inscription in Greek letters, and enclosed in a small cylindrical box of gold. The lines which enclose the inscription are supposed to imitate roughly the façade of a temple. On the architrave from left to right are the seven Greek vowels, representing the seven divinities of the planets. The letters below are arranged in nine columns, to be read from the top down. Some of the words are quite unintelligible, but the names, written in Greek, of the Phenician Baal, the Hebrew Jehovah, Sothis and Phra, Egyptian deities, are easily read. The inscription contains nothing but names of deities, and was not intended for a specific purpose but as a general preventive of evil. This is not later than the third century of the Christian era.

It was found in a grave, and with it was a crescent-shaped ornament of gold, also probably used as a charm.

From the Arabs, and perhaps from earlier observers of the heavenly bodies, the astrological amulet, or more correctly the talisman (a word said to be derived from *τέλεσμα*, i. e., the accomplishing or bringing to perfection by a mystery or initiation), spread into the Western world, according to some authorities. The talismanic medals bore a figure representing two planets in conjunction, or a star at its culmination, when its power for good was supposed to be greatest. There is a historic talisman of which I find an account, called the "Lee-penny," a heart-shaped, dark-red jewel, set in a shilling of Edward I, supposed to have been obtained in Spain by Sir Simon Lockhart, who set out with Sir James Douglas to bear the heart of Bruce to the Holy Land, and so late as 1824 this talisman was used to charm water with which to cure cattle that had been bitten by a mad dog.

It seems highly probable that the amulets of the Chinese, which we believe are invariably medallic, being struck or cast, are among the most ancient pieces of this class, although it is difficult to fix their exact age. Quite a number of these have appeared in recent New York sales, and attracted considerable attention from those who collect occult pieces. Among them we find one which bears a tortoise, snake, and the seven stars of the "Great Bear," arranged in dipper-form, and on the reverse a prayer for "Blessing, honor, and long life." Others contain invocations for domestic happiness, wealth, children, success in the scholarship contests, etc., and there is also a class used for purposes of divination by fortune-tellers, sometimes called nativity medals. A favorite prayer was "May you have blessings like the ocean and long life like a mountain." Other nativity amulets bear twelve animals, which by some authorities are held to be symbols of the Chinese Zodiac; others claim that they represent the twelve divisions of the day, which is divided by Chinese astrologers into periods of two hours each, emblematically represented by the rat, cow, tiger, rabbit, dragon, etc., and which in oriental fortune-telling seem to correspond quite closely to the astrological "Houses" of the West. Dragons and tigers are favorite devices on all of these pieces: the tiger is said to signify the early morning hours from three to five, and the dragon those from seven to nine. A very curious amulet designed to keep off evil spirits bears on the obverse "Mt. devil" on the right, and "Thunder queen" on the left, with a long inscription or prayer, which is translated "May thunder strike devils, bring good spirits, and kill evil, drive away sickness and ever protect health; we respectfully wait upon the 'Old Ruler above' to issue this decree quickly." The reverse has eight diagrams, but how these were used is not known. This piece is size 41 American scale, and its invocation certainly covers very broad ground!

In the early days of Christianity amulets continued to be held in repute; on these the word ΙΧΘΥΣ (a fish) was placed, occasionally with the device of a fish, the letters being the initials of the Greek words for Jesus Christ, Son of God, Saviour. The practice became so common that in the fourth century the clergy were interdicted from making or selling them, on pain of being deprived of their orders. In the time of Pope Gregory II, the wearing of amulets was solemnly condemned by the Church, but the custom still lingers, and there are many people to-day who cherish their lucky pennies as among their most precious possessions. For some of the preceding descriptions I am indebted to the Journal of the American Archaeological Society.

W. C.

### A SOUTH AMERICAN QUADRINGENTESIMAL MEDAL.

THE interest in the Fourth Centennial of the Discovery of the American Continent culminated, so far as the people of the United States were concerned, in the grand celebration at Chicago in 1892 and 1893; and American collectors well recall the large accessions to their cabinets which seemed to be required, in consequence of the world-wide enthusiasm which that anniversary evoked, and the equally general desire that it should have fitting commemoration. But the years which followed 1492 were eventful ones in the annals of geographical research, and were distinguished by the boldest flights of the spirit of discovery. The ocean had lost its terrors. To say nothing of the voyages to the Indies in a different direction from those which Columbus planned, we find his companions returning to the western continent to search for the route which the great Admiral had sought in vain; and before the century closed, the southern American continent had been found and made known to Europe.

It is just four hundred years since this discovery, and M. Julius Meili, of Zurich, Switzerland, a corresponding member of the Historic-Geographical Institute of Brazil, in Rio Janeiro, has placed American collectors under renewed obligations, by causing a medal to be struck which commemorates this important historical event. The interest which M. Meili has taken in the numismatic history of South America, and especially in that of our great sister republic, Brazil, has been admirably manifested by numerous valuable and exhaustive contributions to this department of science — and notably in "*Das Brasilianische Geldwesen, 1645-1822*," a work of upwards of 350 pages, published in 1897, which contained full descriptions as well as many photo-gravures illustrating the text, largely taken from specimens in his own cabinet. This was a fitting supplement to his previous work, "*Die auf das Kaiserreich Brasilien bezueglichen Medaillen*," (Medals of the Brazilian Empire) covering the period from 1822 to 1889; the two together make a very complete history

of the whole subject, and carry back the medallic monuments of Brazil, as well as its coins, to the earliest times of their mintage. These two volumes, like others from his pen which have been noticed in the *Journal* in the past, give very minute and careful descriptions, with excellent engravings, not merely of the coins and medals but also of the Decorations and Orders founded by Brazilian rulers.

The medal which M. Meili has caused to be struck to commemorate the fourth centennial of the discovery of the country in whose numismatic records he has taken so great an interest, bears on the obverse a portrait of Cabral; he is depicted in the armor of the period, with a sort of open helmet or morion upon his head, vizorless, and showing him nearly facing, but turned slightly to the observer's right; his beard flows down upon his corselet; over his left shoulder is a cloak, the edge of which is held by the fingers of his right hand, which rests upon the hilt of his sword, the arm flexed across the body; near the edge of the medal, in very small letters incused upon the cloak, is the name of the artist, HANS FREI BALE. Legend, PEDRO ALVARES CABRAL, DESCOBRIDOR DO BRAZIL (Pedro Alvares Cabral, Discoverer of Brazil), the top of the helmet separating the name from the title. Reverse, Four devices, showing the arms of Brazil at various periods; at the bottom are those of Portugal (Colonial period), which are five small inescutcheons, one in chief, three in fess, and one in base, each bearing five bezants, two, one and two, all in a bordure charged with seven castles; this has no tinctures; the shield is surmounted by the royal crown of the kingdom: on the left is 1500 and on the right 1900, with a short line under each date; on the left, slightly inclined, the top to the left, are the arms of the kingdom of Brazil, which are similar to those of Portugal, but the field and border is gules; these surmount a globe with the meridional lines and the band of the ecliptic, all within a wreath of olive, and the royal crown above: on the right, the arms of the empire of Brazil, which are vert (green), a globe as before, but without the Portuguese arms surmounting it; the globe itself surmounts a cross potent patee, and is surrounded by a circle argent, bearing nineteen small mullets, the shield being surmounted by the imperial crown of Brazil, and placed within an open wreath of laurel on the right and olive on the left, the branches crossed and tied in base; over the arms of the kingdom is 1816, the date of its establishment, and over those of the empire, 1822, date of change to that form of government; between these, and slightly above them, are the present arms of Brazil, a star of five points, having on its centre a circle filled with stars as on the imperial arms, its centre azure, charged with the stars of the Southern Cross; between the two lower points of the star is the hilt and a portion of the blade of a sword, erect; the star is placed upon a wreath of olive and laurel, the leaves showing between the points; at the bottom, crossing the hilt, is a folded scroll, on the upper portion of which are the



words, ESTADOS UNIDOS DO BRAZIL (United States of Brazil); on the fold below at the left, 15 DE NOVEMBRO, and on the fold at the right, DE 1889 (date of independence). At the top, or rather over the upper point of the star, is the date, slightly curving, 1889. A ribbon scroll above has upon its centre, AO POVO LUSO-BRAZILEIRO (To the Lusitanian-Brazilian people; Lusitania being the ancient name of Portugal, and the early settlers being largely from that country). On the left end, beneath, *O. e D.*, and on the right end, *Ful Meili*, these last in script letters. Legend, on the lower edge, PORTO SECURO DA ILHA DA VERACRUZ 3 DE MAYO (the name of the place where the landing was made, and date thereof according to some authorities; others place it a week earlier). The medal is of yellow bronze, and size 36, American scale.

The discovery of Brazil was due to what may be called a fortunate accident. Pedro Alvarez Cabral, who is commemorated on the medal above described, was a descendant of an old Portuguese family, whose name is sometimes given as Cabrera, and was born about 1460. After the discoveries made in India, under the reign of King John II, by the expedition under Vasco da Gama, Manoel the Fortunate, who succeeded John in the autumn of 1495, determined to enlarge the dominion of his kingdom in the East, and despatched a new expedition thither; he collected a squadron of thirteen vessels, carrying some 1200 men, and sent them out to the East Indies to found new settlements, placing Cabral in command. The fleet sailed from Lisbon on the ninth of March, 1500, but, in the endeavor to get far enough westward to avoid the calms on the African coast, it fell into the South Atlantic current and was carried to the shore of Brazil, previously an unknown land, though Vincent Pinzon, one of the two of that family who accompanied Columbus, had conducted an expedition to the northern part of South America several months earlier, reaching a part of what was later called Brazil, in January, 1500, according to some authorities.

Cabral took possession of the new discovery in the name of the Crown, with the usual ceremonies, and "expanded" the realm of Manoel, calling the country *Terra da Santa Cruz*. He sent home one of his vessels to carry the news to the king, and then proceeded on his voyage. The prognostics of those who deemed the expedition an unlucky one because of the number of its vessels—thirteen, forebodings which had not been overcome by his title of the "Fortunate," by which Manoel is often mentioned, though better known perhaps as "The Great,"—seemed to be verified after the squadron had sailed away from the new possessions. A month after Cabral left the Brazilian coast, steering for the Cape of Good Hope, four of his vessels foundered with all on board, including among the lost the famous Bartolomeo Diaz, who was the first of modern sailors to round the Cape of Good Hope, which he had reached in 1486 or '87, while on his way to find the mystical land of Prester John. Misfortune still followed the leader, and not long after-

ward three more of his vessels were lost, so that he was forced to land on Mozambique. This island had been previously discovered by Vasco da Gama, but the first clear account of it is given by Cabral.

The voyager must have been of a stout heart, for, in spite of his reverses and the loss of more than half his fleet, now reduced to five sail, he continued onward so soon as the necessary rest for his men and repairs on his ships had renewed his strength; the expedition finally reached Calicut, on the coast of Malabar, without further mishap, and there he founded his colony, landing forty men to establish a factory at that point. The native rulers had been awed by the capture and sack of the town by Da Gama a year or two before, and Cabral had little trouble in making treaties with them, and these were the first commercial treaties ever made between the kingdom of Portugal and the East Indies. Not long after this he sailed homewards, with a large amount of booty, and arrived at Lisbon July 31, 1501. Here we lose sight of him. No further mention of his name has been found. It has been conjectured that he returned to Calicut when Da Gama went thither to avenge the attack on the Portuguese colony, for the natives broke their treaties and nearly destroyed the colony after Cabral's departure. Others think the loss of his fleet brought him under royal displeasure, and he was kept at home. But what was the fact, or whether he died in Portugal soon after his return, seems to be unknown. The latter supposition is perhaps more probable; for a man of his energetic spirit, undaunted by disaster and determined to carry out the duty which had been assigned to him, could hardly have disappeared so completely from history unless by an early death.

### AN ANDEAN MEDAL.

By SAMUEL GARMAN.

THE following paper was read by its author some time since before the Essex Institute of Salem, Mass. We have been requested to place it before the readers of the *Journal*, in the hope that it may be seen by some one who can give light on the piece it describes.—Eds.

THE piece of silver described below was obtained by a friend of the writer in the interior of Peru, from a native who claimed to have taken it, in the neighborhood of Cuzco, from the mouth of a mummy. Its peculiar design and the workmanship make it an object of curiosity to those interested in what pertains to the early Peruvians. This notice is given it in the hope that it may prove of some account, in connection with other ornamentation, in researches concerning the metal workers of the lands of the Incas. My friend saw no reason to doubt the story of the man from whom he got it. For myself, I can only vouch for my friend, the description, and the sketches. (See Bulletin of the Essex Institute, Vol. XX.) The latter were made by pressing the disk against damp paper on which the points in relief were afterward traced in ink.

The medal is a nearly round silver disk an inch and one-sixteenth in diameter, and not far from one-twenty-fifth of an inch in thickness. On the edge it is smooth

though rather uneven, being in some places slightly rounded, and in others more sharp or angular. Foldings in the metal, such as would be produced by hammering, appear here and there on the surface. The faces are not quite true planes, and the curves in outline, as in sculptures, are not quite regular but nearly so. On the face the ornamentation is all excavated or depressed. The other side has the lines incised, while the raised portions are caused by the depressions on the front. These are represented by dots in the sketch. Except in case of the concavities of the face and the convexities of the back, which were formed by the same strokes, each line or mark on either side was independently engraved.

The most ornate side, the face or front, has a shallow, round depression in the centre, circumscribed by a circle an eighth of an inch in diameter. Around the circle there are four semicircles, arranged so as to remotely resemble the petals of a flower, and within each there are four or five short lines extending outward from the circle. Outside of these semicircles there is a second circle, nearly three-eighths of an inch in diameter, around which are placed fourteen elongate depressions, separated and enclosed by lines that curve around the outer and larger end of each. A larger circle fifteen-sixteenths of an inch across is cut near the edge; at the inside of this there are twenty-seven subequal, subround depressions, each of them enclosed by a curved line. Radiating from the large circle to the edge of the disk there is a border formed of one hundred and ten short lines. Each of the lines in this milling was made in part by a tool having a comparatively broad edge, and its excavation was then continued to the margin by a narrower implement.

Turning to the back we find the convexities produced in forming the depressions of the front to be very noticeable, and to determine the design. A small circle is not introduced in the centre; the flower-like figure is absent. The inner circle on this side is a trifle more than three-eighths of an inch in diameter. About the inner side of it there is a series of twelve small, more or less irregular semicircles, and from its outer side fourteen elongate convexities radiate. The circle near the edge is a little more than seven-eighths of an inch in diameter; like its counterpart on the face, it has twenty-seven semicircles at its inner side, and from the outer the short lines of the milling, one hundred and sixteen in number, extend to the margin. In this border the lines were not made with the tool used on the front; they are somewhat crescent-shaped, deeper along the shorter edge. [The semicircles near the edge, or borders, both on obverse and reverse, make the design heraldically known as an enrailed border. — Eds.]

The two holes that disfigure the piece were made after its engraving was completed, otherwise they would not have interfered so much with the design. The smaller, near the centre, appears to have been made some time before the other; its burr, on each side, was hammered down flat, while that of the larger and later was left prominent, as would hardly have been the case if the larger had been made first, or even if both had been made by the same hand. These holes were formed by some tapering instrument worked from both sides, the utensils throwing up a rim on each and leaving the hole wider at each surface. Neither of the perforations is quite round. Their purpose must have been for attachment. Dissatisfaction with the smaller, so near the middle of the disk, probably furnished a reason for the existence of the larger.

Differences in shapes and depths, and occasional evidence of slips of the graver in cutting, prove that each line and each depression was made separately. To make

the concavities, the metal was driven down upon a hard but yielding material, as silver, lead, or perhaps hard wood, by an implement with a blunt, rounded extremity.

We look in vain for evidence of indecision in the design. Spaces or areas are subequal and similar in outline. The workman had just room enough for his last strokes,—neither too much nor too little. He must have marked out the pattern before engraving; possibly had done his experimenting on other pieces. The only points at which space is left over, or where crowding occurs, are in the border; and there the changes in the inclination of the lines indicate haste or carelessness rather than uncertainty.

The work is of the nature of that done by persons having too much leisure, who make something in order to pass the time. It should be placed with the peculiar furniture, strange ornaments and wonderful puzzles wrought by soldiers, sailors, convicts and others, while at a loss for something to do. This is a class of productions not without importance in art evolution; since it is no doubt true that, under conditions in some respects similar, in hours of leisure without pressure from taskmaster or prospect of reward, restless fingers among the aborigines have brought into existence a great deal of what the man of earlier times and ruder appliances possessed of the ornamental in art. The object of this note being simply to bring the medal to the notice of students interested in such matters, considerations of significance and antiquity are left to them.

### THE U. S. WASHINGTON-LAFAYETTE DOLLAR OF 1900.

By EDMUND JAMES CLEVELAND.

*Editors of the Journal:—*

The "Special" of The Lafayette Memorial Commission, Chicago, Jan. 1, 1900, announces:—

The Lafayette Dollars (fifty thousand in number) authorized by Congress in aid of the Lafayette Monument, to be erected in Paris in the name of the American school youth, are now in the hands of the Commission and ready for distribution. . . . The price of the coins is \$2 each. It is the purpose of the Commission to distribute these dollars as generally as possible, but orders for as many as 500 will be filled until the first 40,000 are disposed of, 15,000 having been already ordered and paid for in advance.

The description of the piece is as follows:—

*Obverse.* Undraped busts of Washington and Lafayette, jugata, to right (that of Washington, nearest the observer, is evidently after *Houdon*), encircled by the Legend, ★ UNITED • STATES • OF • AMERICA ★ above, LAFAYETTE • DOLLAR below.

*Reverse.* View of the equestrian statue used for the monument of Lafayette, left; the general, in military costume, holds in his right hand, uplifted, a sword, which he grasps below the hilt, which is held upward; the statue is encircled by the Legend, ★ ERECTED • BY • THE • YOUTH • OF • THE • UNITED • STATES • IN • HONOR • OF • GEN • LAFAYETTE ★ above; a palm branch pointing nearly horizontally, the end of which slightly overlaps the ground below the horse; PARIS★ 1900 below, in exergue. Rims and edges milled. Silver, size 24, 38 mm.

HARTFORD, CONN., *January, 1900.*



## THE STUDY OF ANCIENT MONUMENTS AIDED BY NUMISMATICS.

THE eminent numismatist, M. E. Babelon, at a congress of the learned Societies of the Sorbonne, held in connection with various bodies representing the fine arts, read a paper on the usefulness of coins in the study of ancient monuments, showing the light which they give in the departments of architecture and sculpture. Some extracts from this paper have been printed in the *American Journal of Archaeology*; we should be glad if our limits permitted us to present this most valuable discussion in full, to our readers. Among other things he said:—

Ancient coins, beside being works of art in themselves, frequently preserve the image and remembrance of other works of art in the fields of sculpture and architecture. The first attempts of Greek sculpture, — crudely carved images of their deities, which were still preserved in the days of Pausanias in the most ancient sanctuaries of Greece, — these curious and barbarous images, we find reproduced upon coins. On those of Byzantium, Apollonia and Megara, we see the lengthened *cippus*, the earliest symbol of Apollo; on those of Perga and Iasos, Artemis appears like a doll loaded down with ornaments.

Then appear representatives of the different schools of sculpture. The earliest sculptor of the island of Aegina, Smilis, executed for the temple of Hera at Samos a statue which is exhibited on the coins of that island. A tetradrachm of Athens gives some idea of the famous statue of Apollo, erected at Delos by Tectaeus and Agelion. Other famous statues figure upon coins which supplement the descriptions by ancient authors, and enable us to restore and identify the remains of sculpture scattered in our museums. In like manner we find upon coins the most renowned works of Myron, Phidias, Praxiteles, and other eminent artists of antiquity. Assistance has been profitably invoked from coins for the restoration of the Venus of Melos, and when the fragment of the Victory of Samothrace came to the Museum of the Louvre, it was the beautiful tetradrachm of Demetrius Poliorcetes which gave scientific certainty to the restoration of this admirable monument, and established its date.

How many monuments of architecture could now be reconstructed only in a fanciful manner, were it not for the coins which reproduce them! Here we see the temple of Aphrodite at Paphos, with its great gateway, its enclosing wall and portico, and in the heart of the sanctuary the symbolic image of a goddess about which fluttered several doves; there we see the no less famous temple of Mt. Gerizim, rival to that of Jerusalem, to the ashes of which the Samaritans of to-day make their pious pilgrimages. Here is the round temple of Melicertes, at Corinth; that of Baal at Emissa; of Astarte at Byblos; of Venus at Eryx, upon a mountain the base of which is surrounded by a wall like that of a fortress; here again is a view of the Acropolis at Athens, with Athena Promachus and the grotto of Pan; a view of the ports of Side, of Corinth, of Ostia. All the monuments of Rome thus march before our eyes, the temples of Jupiter Capitolinus and of Concord, with their roofs covered with statues; the temples of Janus, of Vesta, of Venus, the Aemilian and Ulpian basilicas. On coins from Tarsus we see reproduced a strange monument called the tomb of Sardanapalus; from Antioch on the Menander, a gigantic bridge, whose piers are surmounted by statues; while on other coins we find theatres, baths, viaducts, triumphal arches, and fortresses.

In whatever direction we turn our eyes, we find a great panorama in which coins have gathered for our remembrance all these monuments which time and barbarism have destroyed. Take in hand the description of Greece, by Pausanias, and follow his journeys with the coins of each town;—you will see how his narrative becomes clearer and more animated; how these little images speak a more intelligible language than literary description of the most faithful and developed character.

Some of the Medals to which M. Babelon refers are illustrated in Donaldson's "Architectura Numismatica," published in London, in 1859, and which discussed by the aid of medals and coins the architectural features of many ancient temples and buildings. We mention among them the Temple of Melicertes at Corinth, those of Venus or Aphrodite at Eryx and Paphos, that of the Samaritans on Mt. Gerizim, the Ports of Ostia and Side, and perhaps others. — EDS.

### ANOTHER ZONGOLICA PROCLAMATION PIECE.

#### *Editors of the Journal:*

I AM indebted to Mr. WM. S. APPLETON, of Boston, for the following note, descriptive of an additional issue in the Zongolica Proclamation pieces of Ferdinand VII, which completes the series (2, 4 and 8 Reals) struck in that city. This will properly become No. 16, following the 4 Reals mentioned on page 44 in the "Supplementary List of Spanish-American Proclamation Pieces," printed in the October *Journal*. Mr. Appleton writes:—

I have had in my collection for years the Eight Reals of the curious Songolica coinage, described in the *Journal* for October, page 43 and plate 4. It never occurred to me that it is a proclamation-piece, and I should be glad to know the authority for so classing it. The following is a description of it: Obv., VIVA . FERNANDO . VII . Y . AMERICA followed by a floral ornament; a strung bow with arrow pointing upwards. Rev. At top, SONGOLICA; at each side a floral ornament; at base, ? 112; a sword and branch of cactus crossed in saltire, the former uppermost, point upwards to left; above, in field, 8 R. Size 25, American scale, 40 mm. nearly.

In my descriptions of these pieces, in October last, I cited Mr. G. F. Ulex, of Hamburg, Germany, as my authority for the assignment proposed. He has been a close student of Spanish-American coins for many years, and I have the most entire confidence in his attribution. The piece itself seems to me to furnish sufficient evidence for its classification—much better, indeed, I may say, than that afforded by No. 7 (page 41), which was described from the Ramon Catalogue, but the attribution of which, however, has not been questioned to my knowledge.

BENJAMIN BETTS.

Brooklyn, N. Y., Jan'y 22, 1900.

We take this opportunity to note an error in the arrangement of the reverses of Numbers 5 and 12, which were transposed in printing the plate in our last number; this was discovered too late for correction at the time, but, as the descriptions were correctly given, probably the discrepancy between the text and plate was observed; the borders and style of execution of the two pieces would also indicate the error was in printing the plate, and not in the description in the text.—EDS.

## MASONIC MEDALS.

[Continued from Vol. XXXIV, page 58.]

MCXX. Obverse, A negro standing, in what is perhaps intended as a working-man's dress, wearing a Masonic apron, and holding a gavel in his right hand. In the field in two lines, at the left 1784 | SEP. and on the right 1884 | 28. (Sept. 28 was the date as claimed, of foundation and of the Centennial); under his feet in small letters A. C. S. (probably die-cutter's initials.) The field is surrounded by a beaded circle, outside of which the legend • BOSTON SMITH • THOMAS SANDERSON • and at the bottom completing the circle, PRINCE HALL Reverse, Arms of the Grand Lodge of England (Modern), before the Union. Gules, on a chevron between three castles argent, a pair of compasses extended chevronwise. An ornamental scroll extends to the right and left from a skull, facing, on the top of the shield, on which the crest, a dove proper. Supporters, two beavers, proper. These beavers are drawn in the conventional style of the heraldry of the last century. Motto, on a ribbon, below, RELIEF AND TRUTH Two squares below the shield, one to the left resting by the angle on the long arm of the other; each square has its left arm longer than the right; the left hind foot of the dexter supporter rests on the long arm of the left square, and the sinister supporter has his right hind foot on the short arm of the right square, which rises perpendicularly. On a circle of dead finish, which surrounds a burnished field, is the legend THE SEAL OF THE GRAND LODGE OF MASONS. at the bottom, LONDON White metal, silvered, and probably other metals. The size is not far from 28.'

MCXXI. Obverse, At the left Latomia facing and standing on a raised platform which is approached by three steps from a tessellated pavement; she holds in her left hand a sword, the point resting on the platform, and in her

1 This is a Centennial of the Prince Hall Grand Lodge of (colored) Masons, having its Grand East in Boston, Mass. The standing figure is no doubt Prince Hall, to whom a charter was issued by the Grand Lodge of England, in 1784, for the "African Lodge" No. 429, on the current Registry. As it failed after a time to remit fees or dues to the English Grand Lodge, it appears to have been stricken from their rolls about the time of the Union, or perhaps a little earlier, though in 1811 it was No. 370. How long it was dormant, is not clear, but in 1827, or about the time of the "Morgan excitement," it declared itself "free and independent," erected itself into a Grand Lodge, issued Charters, and is the "Mother Lodge" of all the colored Lodges in the United States, having in the city of Boston at least four subordinate Lodges: in 1884 it celebrated its Centennial by a large and respectable procession through the streets of Boston, and ordered this Medal to be struck. This is not the place to enter upon a discussion of its claims to recognition, but while it has been acknowledged as a lawful body by some Grand Lodges abroad, though not by the Grand Lodge of England, from which as has been stated it emanated, a committee of the Massachusetts Grand Lodge after a careful inquiry, reported unfavorably on a petition for

its recognition, regarding it as a "clandestine body," so called, and it is so regarded by all, or nearly all Masonic bodies who have investigated its history. It is proper to state that this is not from political reasons or from prejudice on the ground of color, for colored men have been made Masons in one of the oldest and wealthiest Lodges in Boston, and the chair of Junior Warden in another Boston Lodge has been filled by a colored Brother, who by this position held a seat in the Grand Lodge of Massachusetts; colored Masons, raised in regular Lodges, visit without objection in white Lodges. It is greatly to be desired that some acceptable plan might be devised by which colored Masons in these Lodges can be "healed," and "they be admitted within the ample fold of American Masonry." It may be of interest to mention in this connection that a petition for a Charter from colored Masons of regular standing has more than once and in more than one Lodge in Boston, received favorable consideration. While on this subject it may further interest the reader to know that bodies of colored Masons conferring the Royal Arch and the Templar degrees, are working in a number of places, but from whence their powers were derived we are unable to say.

right, uplifted, a plumb line to which are attached a level, and the square and compasses enclosing G above an open book; at the top, just over her right hand, is the All-seeing eye in a radiant star of eight points; at the left is a large acacia sprig, having a spade and gavel crossed in saltire upon the stem. Legend, separated from the field by a circle, GRAND LODGE OF FREE AND ACCEPTED MASONS and completing the same, at the base, ★ MICHIGAN ★ Reverse, An inscription in nine lines, the first and last curving: TO COMMEMORATE | THE | SEMI-CENTENNIAL | ANNIVERSARY | GRAND LODGE F. & A. M. | MICHIGAN. | JANUARY 24 A L 5895 W<sup>m</sup> H. PHILLIPS G. MASTER | — | J. S. CONOVER G. SEC. Tin and probable other metals.<sup>1</sup> Size 28.

MCXXII. Obverse, Clothed busts in jugata of Ephraim Kirby (first High Priest) and G. L. McCahan (High Priest in 1897) in profile to left; under the first, at the left, E. KIRBY and under the second G. L. M<sup>c</sup>CAHAN in very small gothic or block letters, curving to the circle which surrounds the field. Legend, on a raised and dead-finish circle, GENERAL GRAND CHAPTER OF ROYAL ARCH MASONS U. S. A. and at the bottom completing the circle • CENTENNIAL • Reverse, Arms of the General Grand Chapter: Four squares gules, their outer angles united on the fess point, thus forming a cross, and quartering the field: 1, azure a lion rampant argent; 2, vert an ox proper; 3, gules a man vested, hands uplifted, proper; 4, argent an eagle displayed proper. Crest, The Ark of the Covenant, gules, with its rods, and surmounted by cherubim. Motto, on a ribbon, HOLINESS TO THE LORD Supporters, Two cherubim facing, one wing of each touching that of the other. Legend, on a raised circle, similar to that on the obverse, BOSTON OCT. 24. 1797 • HARTFORD JAN. 24. 1798 and below, completing the circle • BALTIMORE OCT. 18. 1897 • Bronze. Size 26.<sup>2</sup>

[To be continued.]

### THE KAISER'S PALESTINE MEDALS.

THE visit of the Emperor William of Germany to the Holy Land, in the autumn of 1898, was made the occasion of striking souvenir pieces at Berlin to commemorate the event. Only about fifteen hundred in all were minted, and the demand for them by German collectors speedily exhausted the supply; so that we are told double and triple the value which they had when first they appeared is now offered for them. In Prussia they are known as the "Palestine-Blessing-coins," from the edge inscription which appears on them, PALESTINA-SEGENS-MUNZE—the last words meaning "Benediction or Blessing money," and referring more particularly to the consecration service of the Church in Jerusalem, on which occasion the Kaiser took a very promi-

<sup>1</sup> I am indebted to Bros. William Poillon, of New York, and Jefferson S. Conover, of Coldwater, Mich., for rubbings. The reverse inscription shows the occasion of striking.

<sup>2</sup> In the Lawrence collection. The legends sufficiently explain the piece. Ephraim Kirby, who married the daughter of Hon. Reinold Marvin, King's Attorney, of Litchfield, Conn., was a student at Yale

when the news of the Battle of Bunker Hill reached him. He at once left college and joined the Patriots, serving with distinguished bravery through the Revolution, and was repeatedly wounded. He was afterwards a prominent lawyer and Judge. See a sketch of his life and Masonic services in Centennial of St. Paul's Lodge, Litchfield, Conn., which still preserves his sword.



ment part, and made an address which attracted much attention in diplomatic circles abroad, and wonder, in view of German support rendered to the Sultan at a critical moment, as to just how much was implied in the hints of protection to Christians, especially German Protestants, which it contained, and whether any ulterior plans were half unveiled.

There were two reverses made for these pieces, but only a single obverse, and the following description is from impressions recently obtained for an American collector. The obverse of both is apparently from the same die, which bears the bust of the Emperor in profile to observer's left; he is in uniform, the figure extending to the edge of the medal; he wears the usual helmet, on the front of which is seen the double-headed or imperial eagle, and the strap passing under his chin is somewhat prominent. The legend is *WILHELM II DEUTSCHER KAISER* (William II, German Emperor). The spike of the helmet separates the *T* and *S* of *DEUTSCHER*.

The reverses commemorate the journey to Palestine and the consecration of the church in Jerusalem, as mentioned above. On the first appears the imperial yacht, "Hohenzollern," steaming directly towards the observer, its prow slightly to the right, showing the starboard side of the vessel. Legend, extending upward from the waves which reach to the edge on either side, *S.M.Y. HOHENZOLLERN ORIENTREISE 1898* (Oriental voyage, 1898, of His Imperial Majesty's Yacht Hohenzollern.) The second reverse has a side view of the Protestant church-building in Jerusalem; its tall, square tower rises on the right, and a small dome surmounts the roof at the left, near the front. Legend, *EIN WEIHUNG DER ERLOSERKIRCH* and on the field, in two lines at the left of the tower, *IN | JERUSALEM* (Consecration of the Church of the Saviour, in Jerusalem). In exergue, in a curving line, *31 OCTBR 1899* the date of the event commemorated.

L. H. L.

### ENGLISH IDEAS IN FARTHING.

OUR cousins-across-the-sea, as of yore, believing an "ounce of prevention is worth a pound of cure," have lately pursued a novel course in coinage. It would seem that heretofore the benevolent, while exercising their prerogative of almoners to the street wayfarers — to whom their good-will found expression to the extent of a single farthing each, — were in the habit of diving into their pockets and selecting that diminutive coin from the shining handful extracted. The new farthings were so like a ten-shilling piece that there was great risk of the benefactor's "being out" involuntarily just 9s. 11d. 3 farthings on each impulse. So this year the farthings are blued, similar to a rifle barrel, in order to prevent confusing them with the half sovereigns (of gold), as we were informed by an official at the Bank of England, in September last. The type of all the coinage remains the same as for the years since 1887.

London stores still keep on sale the traditionary "good luck farthings." These are the ordinary farthings, having countersunk in their obverse a stone or gem of some kind — cat's-eye, blood-stone, emerald, and others. We have one from which a hole has been punched,  $6\frac{1}{2}$  mm. in diameter (the size of the countersunk stones); into the opening some one has inserted and fastened a metallic four-leaf shamrock, beautifully enamelled green. These farthings are offered to "the willing mind" as an infallible remedy against bad luck and Boers; they are worn as a watch-charm.

Hartford, Conn.

EDMUND JANES CLEVELAND.

## A ZODIACAL CONTORNIATE.

*Editors of the Journal:—*

CONTORNIATES seldom if ever appear in American coin sales, and it is probable that there are very many of our collectors who know nothing about these curious pieces, concerning the purpose of which there have been so many and such various opinions. I think, therefore, that the description of one of them, which is quite different in some respects from the general character of medals usually classed as Contorniates, may be of interest; that it is such a piece is proved by the well-known "groove" upon it.

The obverse has a laureated bust of Trajan to right, showing a slight portion of his paludamentum, or military cloak, and the legend *DIVO TRAIANO AVGVSTO*. (To the divine Trajan, Augustus).

On the reverse there is shown a bearded man seated on a chair to the right; he wears a short vestment; his hair is much dishevelled over the forehead, and he is contemplating a shield having on its centre a circle containing two heads, *vis-a-vis*; the circle is surrounded by the twelve signs of the Zodiac; the shield is supported on a sort of tripod, or altar, which stands before him. In the field at his right is an object which may be a parazonium, or short sword, with its baldric, and above, at the left, is a small figure of Pallas, helmed, holding a spear and resting on her buckler. There is no legend. The figure on the reverse may be intended to represent some popular gladiator, and perhaps the shield, with its astronomic devices, indicates the mystical influences which were invoked in his behalf by his supporters; this, however, is mere conjecture.

H. P. C.

## DESTRUCTION OF THE DIES OF 1899.

THE dies used for striking United States coins in 1899 were collected from the various mints in different parts of the country and brought to the Philadelphia Mint in December last, where the usual ceremony of destroying them began on Tuesday, 2 January. It was the custom in the early days of the Mint to sell, at the close of the year, the dies which by lapse of time had passed their usefulness, to those who cared to bid for them as curiosities; and among the possessions of the late Mr. Mickley, we have been told, were some of those of early date, which he had obtained by one of the Government sales. Others are reported to have been sold or passed into the hands of less scrupulous purchasers than that well-known antiquary; and occasionally restrikes were taken from them,—a proceeding which apparently had not occurred to the authorities when in the infancy of our coinage some unknown clerk in the Treasury Department is supposed to have sent the order to sell—for no one seems to know just how that practice originated.

How useful some of these discarded dies might be to counterfeiters was evident when these restrikes came to notice; how very useful the dollar dies might be to-day, at the present market price of silver, is equally evident,—could they be used without detection; and it would puzzle Mr. Bryan's friends to show how the dear *public* would lose anything if some "silver baron" should amuse himself by coining pieces of equal fineness with those of Government issue, from its discarded dies. The law forbids it, of course, but why should the law interfere to prevent a man from making a profit out

of those foolish people who insist that silver is not "as good as gold"? The Government *can* say it *is*, and to a certain extent it *does* say so to-day! It is even hinted that such a proceeding as this surreptitious coinage is going on secretly at this moment, and that there is many a dollar as fine or finer than any that ever came from the National Treasury, but bearing the same device with the national coinage, equally well executed, in circulation to-day. Of course this is a fraud on the Government, which loses the seigniorage, and it was to prevent such practices that the law was passed. The officers in charge of these dies are held to a very strict accountability. Every die is registered when received, and the Treasury Department requires all parties who have to deal with them to conform to extremely rigid rules.

The exact number made in 1899 has not been given to the public, though, no doubt, the books of the Philadelphia Mint, where all were prepared, tell the story. Something of their number can be guessed from the figures showing what and how many were used in that city in 1899. For double eagles, 21 obverse and 16 reverse dies were employed; for eagles, 20 obverse, 21 reverse; for half eagles, 9 obverse and 10 reverse; for the quarter eagles, one of each: the silver, though a harder metal, seems to have required a smaller number — 13 obverse and 12 reverse dies for dollars, 15 of each for half dollars, 44 dies in all for the small silver, and 200 for the cents. At other Mints nearly as many were used.

In the basement of the old stone building which stands on the Mint premises, facing Chestnut Street, is the smithy or blacksmith shop of the Mint. Here nearly 1500 of the condemned dies — condemned either because of their date or because their condition had caused them to be rejected — were brought together, and at the appointed time the officers, among them the Superintendent, the Chief Assayer and the Chief Blacksmith with his assistants, began the work of destruction.

A few at a time they were placed in the forge, heated to redness to remove their temper, and then they were withdrawn and placed upon the anvil, where a few heavy blows, effectively placed, reduced them to old metal, fit only to be melted up. So many were to be cancelled this year that it was thought a day would hardly suffice to complete the labor.

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## OBITUARY.

RAYMOND CONSTANTINE SERRURE.

In the last number of the *Journal* announcement was made of the sudden death of the well-known numismatist, M. RAYMOND SERRURE, who was the editor of the *Bulletin de Numismatique*, published at Brussels, and one of the editors of the *Gazette Numismatique*, of Paris. M. Serrure was one of a family well known to numismatists. His father, the lamented C. A. Serrure, who deceased in Brussels in June, 1898, and his grandfather, the late Prof. C. P. Serrure, of the University of Gand, contributed many valuable works to the science, several of which were mentioned in the *Journal* for July, 1898. The son, who inherited their spirit, was equally devoted to the studies in which his predecessors had achieved distinction, and began, while still a youth, to contribute to the pages of the *Revue Belge de Numismatique*. Among the works which he published were a "Geographical Dictionary of the Monetary History of Belgium;" in connection with Arthur Engel he had aided largely in the preparation of a work in the form of a Catalogue of the printed sources of informa-

tion concerning French Numismatics, the volumes of which were published about 1888 and 1889; a "Treatise on Medieval Numismatists," in two volumes (1891 and 1894), and a "Treatise on Modern and Contemporary Numismatics," the latter of which was not quite completed when he died, one volume only having been issued, which appeared in 1897; the second, which it was designed should finish the work, was well advanced, and it is hoped that it may yet be brought to a conclusion. M. Serrure was born in Gand, 25 December, 1862, and had nearly reached his thirty-seventh birthday when called to cease from his labors. He died 16 September, 1899, at La Varenne-St.-Hilaire. It will be difficult to fill the place he has left vacant. He was a member of several of the leading Numismatic Societies of Europe. M.

DANIEL DUPUIS.

M. DANIEL DUPUIS, who had achieved the well-deserved reputation of being one of the most eminent of the French medallists, and who had been intrusted by the Republic with the preparation of the dies for its new bronze coinage, died on the 15th November last. He was born at Blois, 15 February, 1849. When but twenty-three he won the "Grand-prix de Rome" for his medallic skill, and soon took a prominent place, as M. Blanchet has observed in the *Revue Numismatique*, "among the masters of the Renaissance of the medallic art in France." At the time of his death he had nearly completed the design for a plaque for the approaching Numismatic Congress, to be held at Paris in connection with the Grand Exposition of 1900. He was also preparing a design for a new postage stamp for the French Government. He was created an officer of the Legion of Honor a year or more ago. The volume of the *Gazette Numismatique Française* for 1898 has a fine portrait of the artist, with numerous photogravures of his plaques and medals. He was peculiarly happy in portraiture, and this point is commented on with emphasis and citations of examples of his skill, in the notices of his life which have appeared in the French press.

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## NOTES AND QUERIES.

### UNIQUE COIN OF MONACO.

AN undescribed coin of the little principality of Monaco was exhumed by some of the gardeners at work in the "Place St. Barbe," Monaco, in December last. It was a piece, one-third of a silver crown, struck by Prince Honore III, of the size of 25 millimetres, and being the only known example, is of special interest. It bears on the obverse the bust of the youthful prince, his hair long, his face turned to the right, and the legend HONORARIVS . III . D. G. PR. MONOECI. On the reverse are four Hs, arranged in the form of a cross, each surmounted by a crown, and cantoned by as many spindles (*fuseaux*), all surrounded by a spray of roses and the legend AVXILIVM. MEVM. A. DOMINO. 1735 (My help is from the Lord.) The name of the engraver has not been ascertained. The piece dates from the time when an edict of the Duke of Valentinois, Administrator of Monaco, recalled the old coinage in circulation, in order to substitute a new issue.

### AWARD OF THE BORDIN PRIZE.

THE Academy of Fine Arts, Paris, at its November session, awarded the 2,000 franc medal to M. Roger Marx, for his work on French Medallists since 1789, and a second medal, of half the value, to M. Henri de la Tour, for his Catalogue of Jetons in the National Library of France.



## EDITORIAL.

## POPULAR IDEAS OF COIN VALUES.

THE popular ignorance of coin values is past belief, if we may judge from inquiries constantly addressed to the Editors of the *Journal*, who have lately been in receipt of numerous letters in which they are asked to express an opinion as to the market price of some well-worn pocket-piece or old coin, concerning which the description is usually too imperfect to show its condition, or even to identify its place of issue. Not long ago a certain paper at the West, in its column of "Answers to Correspondents," replying to some one who asked a question about a coin which the editor of the column confessed his (or her) inability to answer, advised the inquirer to write to the *Journal*. Queries began to pour in from all over the United States, showing a very wide circulation of the periodical, and an equally wide, though apparently not very deep, interest in coins; these questions and descriptions, if printed verbatim, would make an interesting contribution to numismatic literature. At first it appeared as if some one had kindly given us a very successful gratuitous advertisement; but it soon proved that only about one in ten of the inquiring minds seemed to think the information they desired was of sufficient value to induce them to inclose a stamp for reply, while many asked their question on a postal card! The result was, of course, a large increase in the contents of our waste-basket, and perhaps some surprise and complaint at the "other end" of the correspondence. We twice wrote to the "Editor of the Inquiry Column" of the paper which proffered the advice, and requested that he (? she) mention therein the fact that the *Journal* does not buy or sell coins, and does not express any opinion on values, but leaves all matters of that kind to professional dealers, and finally that a dealer can give no positive opinion, and will certainly make no offer for a piece which he has not seen, based on the descriptions which usually accompany inquiries. No notice was taken of our letter by the aforesaid editor, that we could discover; the flood continued for some three months, and then even increased because some rural newspaper copied the original suggestion; and its subscribers in two or three neighboring counties rejoiced that a bureau of information had been opened to them; we have had various offers of "Five Cent nickels without the Five Cents," of worn and "ancient" Mexican and Spanish Quarters and Halves, with frequent proposals to send us a few of the Civil War tokens,—most of them absolutely valueless to the collector, and hardly one worth the premium of the postage on the letter. Within a few weeks the stream has again begun to flow, and we are waiting to discover where its fountain lies; just now it is Jackson Cents which are the topic; if our friends who have been referring inquirers to the Editor of the *Journal* would suggest to their querists that they enclose a stamp for reply, a part of the disappointment at receiving no response might be saved.

Somewhat in the same line of ignorance was an amusing incident which occurred within a few weeks. A well-known dealer in Pennsylvania advertised to pay \$10 for a silver Dollar of 1895, struck at the Philadelphia Mint. Shortly afterwards he received a registered letter from a correspondent in Oklahoma, which enclosed a Half Dollar of 1895, with the following:—"As you offer to pay \$10 for One Dollar, 1895, I send you a Half Dollar of that date, for which please send me \$5." This is but a single example out of many which might be cited, to indicate the obtuseness of the popular mind as to what constitutes value in a coin.

Again, some of the devices on well-known pieces chance to excite curiosity, and when the explanation which has been given of them to the owner by some equally learned adept (?) is contradicted by an expert or a dealer, indignation or suspicion that the informant desires to obtain the piece for his private ends, and is attempting to deceive the holder, is almost sure to follow. Take, for instance, the Oriental pieces of comparatively recent issue, which have the Mohammedan date in Arabic figures. When one who knows nothing of them is informed that for 1188 on the silver mekthal of Morocco we are to understand the year 1774 or 1775

of our era, and that the piece is not a coin of the Third Crusade, possibly struck for Saladin, as he had been fondly led to believe by some one who pointed to the Arabic letters it bears, and therefore of untold value; that the silver Pennies of John or Edward of England, with the triangle, were not struck by Hiram of Tyre; or that the copper coins of northern Africa, bearing "Solomon's Seal" or a double triangle, are not Masonic, and have no allusion to the emblems of the "Royal Arch," he distrusts the ocular evidence before him, and possibly loses all confidence in his informant, or else the discovery proves a turning point in his numismatic experience, and he begins to acquire a rational view of the science, and undertakes its study.

#### THE VETTIAN PICTURE.

It was our intention to have given in the current number of the *Journal* a *résumé* of the various papers which have recently been printed on that most interesting subject, the Vettian picture; but the numismatists abroad have not yet agreed among themselves precisely what the artist of the Pompeian painting intended to represent. The points involved are too important to be decided without much further discussion, and the students and archaeologists abroad are seemingly as far from agreement as when the picture was first brought to light, some four or five years ago.

Some advance towards solution has been made. M. Svoronos has shown, quite satisfactorily, that the circular object at the right of the picture (printed in an earlier number of this volume) is the door, or perhaps the blower, of the forge. He has also made a study of the authorities alluding to ancient Greek methods of coinage, and of the modern Greek goldsmith shops, where many of the ancient customs are still retained, and these he has illustrated by several photogravures. Mr. Seltman adheres to and defends the position he has assumed, and on many points M. Svoronos appears to have reached similar conclusions. On the other hand M. Blanchet, in a communication to the *Société Française de Numismatique*, contends for the position he has taken, namely, that it is not a mint but a goldsmith's shop which is depicted; and he cites the eminent Pompeian scholar, August Mau, and Signor A. Sogliano, who say, in substance, there can be no doubt that the prominent figure (larger than the others), and the Cupid standing before her, represent a patron and merchant. Mr. Seltman, and we believe M. Svoronos also, call her Juno.

Among the points on which the argument seems to turn is the question whether or not this large central figure has upon her wings the peacock-eyes, which mark the favorite bird of Juno, and whether the peacocks themselves, above the picture, form an integral part of the design, or are merely ornamental accessories. Mr. Seltman, on the one hand, relies upon his reading of the excellent photograph which he has had taken of the picture; M. Blanchet, who has visited the house and examined the picture personally, is unable to see the "eyes," and does not admit that the peacocks have any close connection with the design; and he declines to discuss that point further. The other point of importance relates to the work which the two Cupids at the extreme left are doing. Mr. Seltman argues that one of them holds coin dies between the jaws of the tool which rests upon the anvil, with which M. Svoronos agrees; this M. Blanchet denies, believing that it would not be possible to hold two coin dies between the nippers so that they could be properly struck a heavy blow, and that there is no evidence that coin dies were ever immovably attached to the nippers, and he adduces various arguments in support of his position. Among these he gives an interesting engraving phototyped from a bas-relief from Pompeii preserved in the Museum at Naples, which in several points suggests the work going on in the painting, but which clearly shows us a goldsmith's shop. It has the balances, the furnace, the blower of the forge, two workmen, one of whom is striking with a heavy hammer, another engaged upon a bowl or platter, and various completed dishes on the shelves, awaiting a purchaser. The last picture seems to us to be one of the most important contributions to the discussion which have yet appeared.